

By
Edwin Meade Robinson

Illustrated by Charlotte Paddock


DOROTHY 'tends like her dollies are scholars,
An' at she is the teacher, you see;
She sets 'em all up in a row, an' she
 holles 'em so.

"Si-lunce!" as cross as can be!
Nen, "Co-ast, cat," she says; "Ba-t, rat," she says—
"Chil'ren, you're no't avin' vel!"
"Ba-t, bat," she says—"Can't you spell that?"
 she says—

An' that's how they learn to spell.

(Cause Dorothy started to school, this spring;
She's learnt how to cut paper flowers, an' sing;
An' she can spell—Oh, 'tis anything!—
Her mamma told mine she could.)

An' I s'pose that is the reason why
Her dollies can learn so fast, 'cause, my!
She says 'at they're 'list as nice as pie,
'Cause they can all spell so good!



Nen, "Bye, baby, bye!" I sing,—"nigh." I sing—"An' not one li'l dollie mus' peep. "Not one mus' cry." I sing, "Shut even sing— That's how I love 'em to sleep! ("Cause, 'course you see, why I'm can

An' I never learned to dance ve'y well
I tried to, once, an' I slipped an' fell.
At the "Children's Christmas Ball"
But my Mamma says, "She's the lovin'
"She can kiss so hard, an' hug so tight
So I love my dollies to sleep at night."
An' 'mine are the bestus of all!

ently contributed to The Author a curious version of "ghosting." He puts the whole question on a practical basis. A popular author, he argues, is bound to make his work with a comparatively small amount of money, and, if he is to do this, he must be willing to agree to do more than he is able or agreed to do, he must "scamp" things. Therefore he is justified in failing to stick upon a "ghost." Proceeding from this useful assumption, "Proxy" relates some of his own experiences. "I've been ghosted," he says, "I received a letter from a publisher, saying that, although, one-third of the total amount he paid to me before I had written a line; the third when I had written half the book, and the third when I had written the half of the story, one-third on the day I finished the story, and the third when I was crushed by these figures? Perhaps not, but I let 'Proxy' continue his tale. Now suppose he says, 'I've been ghosted.' Are we

[illegible]

proved power! Ah! how sweet you seem to me, William! before the glow I sit and dream, Your music came to me like spell, And of the world and of the soul I knew."

In winter, when the nights are long, I revel, Some the summer praise, A gentle breeze, its sunlight strong, I feel, and at the same time I know, In winter, when the nights are long—

—Francis H. Lee, in *The Book Lover*.

Kindergarten Reform.

William MacAndrew, in *Good Housekeeping*.


In my opinion, which I desire to express modestly and cautiously as possible, the best time to improve upon the plans of the kindergartens is at the present time. The first thing to do is to cut loose from the idea that this Hegelian-Froebelian religious system is the only one that will give no blemish on the work of the founder. The next thing is to exercise the judgment of the community as to what is to be done, and to pick out what experiment has shown valuable for American children. The next thing is to open the doors to the masses and to invent a genius of American women (and men, and to give to kindergarden teaching whatever ideas from the sciences are reasonably sure of being of benefit.

But these Froebelian doctrines: That the child is an ontogenetic being, the essence of the best human work; that the child must be educated; that the play is the work of the child; that the child has valuable powers; that there is original virtue as well as original sin; that good and evil are in the child; that the child is like the life and experiences of a child are all very precious things—these claims of Froebelianism are the basis of all the theories to form the philosophical basis for a happy garden for children under six years old, and even less than that. In the primary school, the child is to work to the end of being expected to do something and to do it obediently and silently as we and our

('Cause Madeline goes to a dancin' class;
She says that the floor there's as smooove as glass
She can two-step an' waltz jus' as fas' as fas'
With the other little girls.
An' that's why her dollies can dance so fine—
When she stan's 'em up straight in a even line
Against the wall—an' n'n grabs all nine,
An' whirle an' whirle an' whirle!)

III

...e of my dollies can't list
but love,
away I teach'd 'em to,
put 'em to bed, at a quarter
of
o'clock, like I always do;



A black and white illustration showing a small girl with dark hair, wearing a white dress and red shoes, running away from a large, patterned skirt and a black leg. The girl is looking back over her shoulder. The skirt has a plaid pattern and a ruffled hem. The leg is wearing a black stocking and a white shoe. The background is plain white.

Col. W. R. Holloway, Ex-Consul General to St. Petersburg, Answers Some Questions on the Subject

Colonel Holloway was asked the length of time that the tourist could spend profitably at St. Petersburg, and if women, traveling with their families, could spend more time in parts of Europe, can get about without trouble or annoyance.

"It would be spent there," he replied, "of course, largely upon the traveler's purse."

"It would require five or six weeks to see in and about St. Petersburg. Women are not so much in consideration and are subjected to no annoyance. They believe there are more women tourists than men. Some of the men, and some of the others in small parties, spend several weeks there in the spring and summer, which are the best times to visit. The summer is the Russian summers are perfectly delightful and that is really the only season to visit. It is the only season to visit with which women travel there, by the way. I recall two women who went into Siberia to see the Trans-Siberian railway and enjoyed the trip immensely."

"What is the tourist and the chance of catching a glimpse of the Czar, or members of his family?"

"Colonel Holloway, 'It is a very common thing. The Czar goes about just as freely as the President of the United States. He is seen by the public in all ways driven very rapidly. Of course the Czar is closely guarded, much of the time, but he is seen by the public in all ways. He wishes. Every morning when he dresses

[illegible]

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Who Murdered

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sort the steam, no longer able to escape, forces the glass up into every part of the mold. The perfection with which this is done is remarkable.

If the mold is very deep the upward rush of steam may make the glass too thin to

The peculiar forms assumed by glass dropped in a molten condition on the damp ground have been noticed by thousands of observers from time immemorial, but not until recently did it occur to any one to

limitate these conditions and blow glass by steam generated by its own heat. Hitherto the size of glass vessels has been limited by the power of the human lungs and the ability to manipulate the glass hanging from the blowpipe, for attempts to substitute

Other objections to the usual method of glass blowing are the injurious effects on

the workmen and the waste of time and material due to the fact that the neck of the vessel, as blown, cannot be larger than the blowpipe, and must be cut off after the glass has cooled. For example, glass storage battery cells, now in great demand, At the proper moment the plastic glass bar is incised in a mold made in sections, into which it is pressed by air forced through the perforations of the iron plate above. The entire operation occupies only seven minutes and the vessel is stronger than one of ordinary pressed glass. Panels ornamented on one side are made

In the new process devised by Paul Sivert, of Dresden, the molten glass is poured on a wet asbestos mat, which is constantly agitated. The glass does not touch the mat, but, like a drop of water on a hot iron, is suspended by steam, evaporated in

C. W. Krial, sole distributor for Wilkie Collins, 10 cent cigar, Tom Benton, 5 cent cigar. Enough said.